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Dear Philharmonic:

In honor of the Orchestra's 150th Anniversary Season, tributes and high sentiment have flown in from around the world and across the street.

STAGEBILL reads the mail.

ongratulations to the New York Philharmonic on its 150th Anniversary! I feel so very grateful to have been a member of this Orchestra from 1946-1985, and to have had the thrill of making music with the world's finest musicians and conductors.

My heart is filled with wonderful memories—not only of the concerts we played on stage, but also of all the good times we had off stage—around the card table, on the softball field, and the great cities of the world.

Thank you for 39 truly marvelous years.

—Walter Rosenberger, Philharmonic retiree

I do not believe you are 150 years old, because you don't look it—and you don't sound it! Happy Anniversary, with multitudes of Bravos and Encores!

-Morton Gould, composer

So it's 150, is it? Well, I'm heading for half that total myself, so let's think about growing old together, and that means sharing memories. Funny, with all the marvelous music-making you've shared with me, what sticks in the memory best

are the human moments. The time Wanda Landowska rushed onstage at Carnegie, a wraith in purple, to stage-manage the stagehands moving her beloved harpsichord. The time Artur Schnabel got lost in the finale of Mozart's

K.488, rushed over to Artur Rodzinski's podium to check the score, went back to finish and then encored the whole last movement. The time Lenny came out to disclaim Glenn Gould's "unorthodox" view of the Brahms D-minor and then (as the reissued broadcast disc proves) collaborated in a performance not that unorthodox at all! The time . . .

As long as my own life in music has been, the Philharmonic has been my most important musical asset most of that time—as a radio owner in Boston, as a top-balcony ticket holder at Carnegie, in a critic's aisle seat at Lincoln Center. Big birthdays are prime occasions for measuring that kind of importance. So are the years in between.

-Alan Rich, music critic, Los Angeles Weekly

Congratulations, and warm gratitude to the NYP. May the path of this orchestra lead from a glorious past into a bright future.

-Alfred Brendel, pianist

I am very happy to send my best wishes to the New York Philharmonic on the occasion of its 150th Anniversary. During

the years my husband, Artur Rodzinski, directed the Philharmonic, I especially enjoyed creating the Philharmonic Womens Club where I often met with the wives of the musicians and we worked together towards the War Effort. I have fond



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memories of the very warm relationship I had with the Orchestra.

-Halina Rodzinski

On this occasion I cannot avoid to remember the birth you gave to Dvořák's "New World" Symphony! We Czechs cherish deeply this embrace of love and understanding between our two nations. I am sending you my warmest good wishes and greetings.

-Rafael Kubelik, conductor

Many years before I debuted in the United States with you in 1980, I already had heard overwhelming things about this orchestra. You are renowned and highly esteemed for having given premiere performances in the U.S. of many important works: Brahms' Symphony No. 4, Beethoven Eight and Nine, etc.

The wonderful sound and the virtuosity of each musician has been formed by such names as Boulez, Bernstein, and Mehta. These are circumstances which can only be boasted by few orchestras. Each of

our common concerts was a wonderful experience for me, especially as it was inspired by great musical and human understanding.

I am convinced: New York Philharmonic, New York Philharmonic, if a musician can make it with you, he can make it anywhere...

I wish that you will write musical history for many 100 years to come!

-Anne-Sophie Mutter, violinist

The New York Philharmonic is a collection of great musicians that have banded together to be even greater. When they are "on," there is simply no better. Anywhere. I hope to hear them play forever, as they charm the savage New

Yorker with their power and beauty.

—John Corigliano, composer

As a native New Yorker, I have always considered the Philharmonic to be "my" orchestra. The Philharmonic introduced to me all the staples of orchestral literature—and what a thrill it was for a child to be so royally entertained (and enlightened) by this august body of dignified old men! Some years later, it became my privilege to make music with

"my" orchestra (although by that time the men seemed a little less old and perhaps even a trifle less dignified). And now, after over a half-century of enjoying their performances, on both sides of the footlights, I have the pleasure of congratulating on a most significant anniversary this wonderful group of (can it be?) young men . . . and, of course, women. Long may you play and continue to enthrall future generations!

—Gary Graffman, pianist/ Director, Curtis Institute of Music

I hope we will continue to make good music together and to make people happy

through the 21st century (or until we all drop dead, whichever comes first!).

-Pinchas Zukerman, violinist

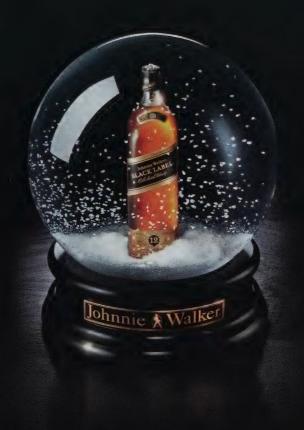
One hundred and fifty years is a long time. The sheer weight of those years leaves me speechless. I can only pay homage from my heart to the New York Philharmonic, which made music flow through the veins of its history like lifeblood for the people.

-Toru Takemitsu, composer

I've always had a great time when the Philharmonic has played my music. They are friendly and fun to be with. Long may you wave!

-William Bolcom, composer





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Christopher Hogwood, Conductor

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JUDITH MALAFRONTE, Mezzo-Soprano
DEREK LEE RAGIN, Countertenor I
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GEORG FRIDERIC HANDEL

Messiah A Sacred Oratorio

(Dublin version, 1742)

There will be an intermission between Part the First and Part the Second and a pause before Part the Third.

The audience is politely requested not to stand during the "Hallelujah" Chorus.

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THE NEW YORK TIMES



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An upstanding tradition—and why we ask you to refrain from it

The "Hallelujah" chorus often makes audiences want to jump to their feet, says Artistic Director Christopher Hogwood. However, the custom of rising for the opening of the "Hallelujah" chorus prevents listeners from hearing some of Handel's finest handiwork.

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last 15 minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," the sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the "Hallelujah" Chorus. It begins without demonstration—no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the gradual spread of

gospel jubilation—from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of the H&H audiences, we can return Handel's masterpiece to being a living, surprising, and "newminted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up after the final chord.

—Christopher Hogwood

Notes on the Program

by STEVEN LEDBETTER

Messiah at 250

GEORGE FRIDERIC HANDEL Born February 23, 1685, in Halle Died April 14, 1759, in London

One of the pleasures of a world premiere is the uncertainty of the event. Will the new work prove to be a magnificent addition to the artistic heritage of humanity, a total disaster, or something in between? Will the first audience justly evaluate a work's qualities, or will the listeners overrate or too easily dismiss the novelty of the piece? In retrospect, of course, it is easy to label the first performance of Messiah in Dublin on April 13, 1742, a great event deserving special commemoration when the new work reaches an age of a quarter-millennium. Yet, despite the success of the first performance, a number of years passed before it was clear that Messiah would turn out to be one of the most famous and best-loved compositions of all time, becoming an annual rite all over the English-speaking world and eventually everywhere else too.

Messiah was a new sort of work for Handel, too, even in the realm of oratorio, to which he had recently and rather reluctantly turned after a string of failures in the opera house. For decades he had tried to win English audiences to the delights of Italian opera, with which he began his career in Germany, Italy, and finally England. He had enjoyed both splendid successes and monumental failures, the latter partly owing to the high cost of operatic productions and the fees of the most famous Italian singers but eventually to the fact that aristocratic audiences who paid for such things lost interest, while the middle class audience had never found much enchantment from listening to dramas in an incomprehensible language.

The Rise of the English Oratorio

As early as 1718 Handel had composed dramatic works in English, the little pastoral gem *Acis and Galatea* and the some-

what more uneven Esther, though these were performed in private circumstances outside of London and had no effect on the musical life of the metropolis. But in 1732, after some disillusionment in the opera house, Handel brought out revised versions of both pieces, which attracted public interest for large-scale musical entertainments in their own tongue. During the remainder of the decade his operas were often commercial failures, while audiences welcomed a slowly growing string of oratorios. It gradually became Handel's practice to produce his oratorios during the season of Lent, when stage performances with costumes and theatrical paraphernalia were banned by ecclesiastical authorities. The vacant theaters were thus available for unstaged musical performances.

The use of English texts enticed a much broader middle class audience than the opera had succeeded in luring. Moreover, the plots usually came from the Hebrew scriptures, stories long familiar to the audiences and often comprehensible in modern political terms. The presence of a chorus, almost unknown in Italian opera, added particular musical interest, especially when it turned out that Handel was one of the great masters of choral writing.

Still, Handel tried again and again, in the face of rising costs and public apathy, to promote his beloved Italian opera. Then a stroke in the spring of 1737 partly crippled him and somewhat affected his powers of invention. The utter failure of Serse in the spring of 1738 caused him to turn to oratorio with a new focus, composing Saul, one of the great musical dramas in the English language. Even then opera remained in his heart. He composed his final such work, Deidamia, in November 1740, which survived for just three performances the following January. Handel was in severe financial straits; newspapers reported that he was planning to leave England, apparently to go to a spa in Germany. An invitation to produce a season in Dublin was no doubt welcome after his recent failures in London.

Actually Handel's plans for the 1741-42 season seem to have been uncertain for a long time. At this juncture he received from Charles Jennens, who had already written the librettos to Saul and Belshazzar (and possibly that for Israel in Egypt as well), with a new oratorio text of a quite different kind—a collection of Biblical passages conceived not as drama, with dialogue between characters, but rather as a contemplation on the prophetic foretelling of a Messiah and the effects of the Messiah's arrival and heavenly reign. In July 1741 Jennens wrote to a friend that Handel had no plans vet for the following season, "but I hope I shall perswade him to set another Scriptural Collection I have made for him, & perform it for his own Benefit in Passion Week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other Subject."

The composition of Messiah went at a miraculous pace. Handel told Jennens that he expected to take a year to set the text to music, but he actually completed the entire score in just 23 days of feverish composition, between August 22 and September 14, 1741, of which the last two days were used in "filling up" the details of the score that he had drafted, almost at improvisatory speed, in the preceding three weeks. The small orchestral ensemble called for -trumpets, drums, strings, and continuo-suggests the possibility that he may have originally intended the work for performance in a relatively out-of-the-way place like Dublin. In any case, he quickly turned from Messiah to the drafting of a more typical oratorio, Samson, with a larger orchestra and a dramatic subject. But he did not complete Samson in its final details before leaving for Ireland, and it remained unperformed until the following season.

The final plans for the Irish visit must have been completed rather suddenly. Jennens was certainly surprised to discover, when he returned to the city in November for his normal winter season "in town," that Handel had gone away: "it was with some mortification to me to hear that instead of performing [Messiah] here he was gone into Ireland with it."

The Dublin Premiere

Handel planned *Messiah* in such a way that it could be performed with only four soloists—one each of soprano, alto, tenor, and bass. This seems an obvious arrangement for us today, but he had never had such a cast in his previous oratorios in London. Since he had yet to book (or even hear) many of the singers who would be available in Dublin, he apparently composed the score without necessarily thinking of specific voices, a rather unusual procedure for him (though he was later to make changes and adjustments for the circumstances of specific performances).

Handel planned a subscription season in Dublin of six concerts, with two performances each of L'Allegro, Acis and Galatea, and Esther between late December and mid-February. The success of these prompted a second subscription series, ending on April 7, with performances of Alexander's Feast and an unstaged production of the opera Imeneo, as well as repetitions from the earlier series. By this time Handel was embarked on plans for the premiere of the new work, and already—as happened in every performance he gave to the end of his life—he offered it for charity:

For Relief of the Prisoners in the several Gaols, and for the support of the Mercer's Hospital in Stephen's-street, and of the Charitable Infirmary on the Inns Quay, on Monday the 12th of April, will be performed at the Musick Hall in Fishamble Street, Mr. Handel's new Grand Oratorio call'd the Messiah, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertoes on the Organ, by Mr. Handell.

As it turned out, the performance took place a day later than the date mentioned in the announcement, preceded by an open rehearsal for ticket-holders on April 9; this aroused enormous enthusiasm for the piece. As the *Dublin Journal* reported on the 10th, it "was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard."

Since the performance was designed to raise money for charity, it was desirable to sell as many tickets as possible. A special announcement appeared to that end in the *Dublin Journal*:

The Stewards of the Charitable Musical Society request the Favour of the Ladies not to come with Hoops [in their dresses] this Day to the Musick-Hall in Fishamble Street; The Gentlemen are desired to come without their Swords.

By this means, a hall designed to seat 600 actually accommodated 700 on the

auspicious occasion.

Though designed for a possible cast of four soloists, Handel actually used seven on this first occasion, disposed like the singers in the present performance. We know that Handel reworked elements of Messiah on many occasions, often for specific singers, and that the music heard on April 13, 1742, is quite different from versions that became standardized in the published scores of a later century. The present performance, however, reconstructs, as best contemporary scholarship can do, the musical text of the work as heard by its first enraptured audience.

Handel's Legacy

Following Handel's death, the continuing—and growing—popularity of Messiah made Handel the most seriously misunderstood and misrepresented of all the great composers. The one-sided view of Handel progressed so far in the century after his death that a Victorian writer could claim "all Handel's fine Italian airs" to be "essentially of a sacred character," and even today we hear only a small fraction of his large output, with insufficient attention to the dramatic works, though we now realize at last that his essential inspiration was always human and dramatic, not sacred.

Messiah, then, remains unique, among the least typical of Handel's oratorios. Yet, though we may justifiably lament the fact that the other great oratorios have been eclipsed by it, there is no reason to bemoan the work's great popularity; it is consistently of a high level of musical inspiration. Divided into a symbolic three sections, Messiah tells no story in explicit dramatic terms, but rather provides a series of meditations on the prophecy and realization of God's plan for the redemption of mankind through the coming of the Messiah. Handel arranged his text as a series of "scenes" consisting of a recitative followed by an aria and then a chorus. The recitative explains a situation, to which the aria provides an individual lyrical response; the chorus then supplies the communal response of Christendom. Each such "scene" is a self-contained harmonic unit in the overall plan.

From the magically simple minor-tomajor shift at the end of the overture and the opening of the tenor's first recitative on the words "Comfort ye," the music overflows with wonderful imagery and naturepainting to mirror the text; at the same time the arias provide expressive interpretations of the meaning behind the texts—and display the imaginative powers of a composer who knew and loved the human voice as few have ever done. And the choruses provide the center of gravity; they include some of the greatest examples of the choral art of the Baroque, and, indeed, of all time. If Handel treats the solo voice with singular skill, he offers equally rich treasures in the intertwining of four parts, weaving the lines into delicate contrapuntal webs that suddenly coalesce into mighty blocks of the hammering sound. Messiah offers example after example of music that will remain at the heart of the choral repertory as long as we continue to sing.

> —Steven Ledbetter, musicologist and program annotator for the Boston Symphony Orchestra

Original English text taken from the Scriptures by CHARLES JENNENS

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)

Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1-3)

Aria (Tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

Chorus

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah XL, 5)

Recitative, accompanied (Bass I)

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai II, 6-7; Malachi III. 1)

Recitative (Bass I)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

Chorus

And He shall purify the sons of Levi, that they may offer unto the lord an offering in righteousness. (Malachi III, 3)

Recitative (Alto I)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us." (Isaiah VII, 14: Matthew I, 23)

Aria and Chorus (Alto I)

O thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah XL, 9; LX,1)

Recitative, accompanied (Bass I)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to thy light, and kings to the brightness of Thy rising. (Isaiah IX, 2-3)

Aria (Bass I)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah IX, 2)

Chorus

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

Pifa

Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

Arioso (Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9) Recitative (Soprano)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. (Luke II, 10-11)

Recitative, accompanied (Soprano)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke II, 13)

Chorus

Glory to God in the highest, and peace on earth, good will toward men. (Luke II, 14)

Aria (Soprano)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah IX, 9-10)

Recitative (Contralto)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5-6)

Aria (Contralto)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labour, come unto Him all ye are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah XL, 11: Matthew XI, 28-29)

Chorus

His yoke is easy, and His burthen is light. (Matthew XI, 30)

Intermission

PART THE SECOND

Chorus

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

Aria (Contralto)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (Isaiah LIII, 3: 1,6)

Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

Chorus

And with His stripes we are healed. (Isaiah LIII, 5)

Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

Recitative, accompanied (Tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (Psalm XXII, 8)

Recitative, accompanied (Soprano)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

Arioso (Soprano)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

Recitative, accompanied (Soprano)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

Aria (Soprano)

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (Psalm XVI, 10)

Chorus

Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts: He is the King of glory. (Psalm XXV, 7-10)

Recitative (Tenor)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten thee? (Hebrews I, 5)

Chorus

Let all the angels of God worship Him. (Hebrews I. 6)

Aria (Bass I)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm LXVIII, 18)

Chorus

The Lord gave the word; great was the company of the preachers. (Psalm LXVIII, 11)

Duet and Chorus (Alto I and II)

How beautiful are the feet of Him that bring glad tidings of salvation, that saith unto Zion: Thy God reigneth! Break forth into joy glad tidings. (Romans X, 15)

Aria (Bass II)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed. (Psalm II, 1-2)

Chorus

Let us break their bonds asunder, and cast away their yokes from us. (Psalms II, 3)

Recitative (Tenor)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

Aria (Tenor)

Thou shalt break them with a rod of iron;

Thou shalt dash them in pieces like a potter's vessel. (Psalm II. 9)

Chorus

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

Pause

PART THE THIRD

Aria (Soprano)

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-56; I Corinthians XV, 20)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians XV, 21, 22)

Recitative, accompanied (Bass I)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

Aria (Bass I)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (I Corinthians XV, 52-54)

Recitative (Contralto)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (I Corinthians XV, 54)

Duet (Alto II and Tenor)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (I Corinthians XV, 55-57)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians XV, 55-57)

Aria (Contralto)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (Revelation V, 12-13)

Chorus

Amen.

Meet the Artists



Christopher Hogwood is one of Britain's most internationally active conductors, as well as being a highly successful recording artist for Decca on the L'Oiseau-Lyre/London Records label. Founder of The

Academy of Ancient Music in 1973, he now shares with the orchestra a busy international schedule of performances and bestselling recordings. He has been director of music of the Saint Paul Chamber Orchestra since September 1988, and will take on the post of principal guest conductor from 1992-93. He is also artistic director of Boston's Handel and Haydn Society, the oldest performing artistic association in the United States, which celebrated its 175th anniversary in 1989.

Mr. Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the U.S where he has worked with many of the major orchestras, including those in Cleveland, Chicago, Boston, Washington,

New York, and Los Angeles. Mr. Hogwood has also been active as an operatic conductor. He is currently performing and recording a series of Mozart operas for Decca with The Academy of Ancient Music. Other major projects with The AAM and Decca include performing and recording all of the Haydn symphonies. He has been involved in a number of prestigious television/video projects, including Vivaldi's Four Seasons and Haydn's The Creation (which was broadcast on Channel Four Television in the UK) and a program of Handel's operatic arias with Kiri Te Kanawa and The AAM.

Last season he spent two months in Australia conducting performances of *La clemenza di Tito* with the Australian Opera and has been reinvited to conduct *Idomeneo* with them in 1994. He is a regular guest conductor in Australia including concerts with the Australian Chamber Orchestra, of which he is artistic advisor. In May 1993 he will tour Australia for the ABC.

Christopher Hogwood tours regularly with The AAM worldwide and this season will visit Japan and the U.S. as well as touring extensively in Europe. He also appears as guest conductor with many European

and Scandinavian orchestras including the Berlin Philharmonic with whom he gave several concerts last season.

Despite his busy conducting schedule, Mr. Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He enjoys a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings. He has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and is a successful and popular broadcaster on the widest range of musical topics. Mr. Hogwood was for three years honorary professor in the department of music at the University of Keele and has now received an honorary doctorate from the University. He is also a Fellow of Jesus College, Cambridge.

Mr. Hogwood was made a CBE in the



Sharon Baker is widely acclaimed as a singer of Baroque and contemporary music. Recent solo engagements have included the Messiah and Bach's B-minor Mass with Christopher Hogwood and the Handel &

Havdn Society at Lincoln Center, music of Mozart with Boston's Banchetto Musicale and Handel oratorios with the Dallas Bach Society. She has also appeared at the Tanglewood and Aspen Music Festivals, as well as Boston's famed esplanade. The versatile Ms. Baker also sang Mahler's Third Symphony with the Boston Philharmonic and premiered the Philip Glass opera, The Fall of the House of Usher. She is currently working on the new Robert Aldridge opera, Elmer Gantry, and will be soloist in the Handel & Haydn Society's production of the Messiah next season. She has recorded music of Haydn and Handel on the Arabesque label and is featured on a release of Mozart's sacred music on the Harmonia Mundi USA label.



Mezzo-soprano Judith Malafronte is acclaimed for her vocal virtuosity, embracing many different musical styles from the eleventh to the twentieth centuries, including opera, oratorio, chamber music, recitals.

and recordings. During the 1992-93 season she sang the role of Minerva in Monteverdi's *ll ritorno d'Ulisse* at the Opera de Montpellier and made her Carnegie Hall debut with Musica Sacra in Bach's *St. Matthew Passion*. She also appeared with the Delaware Symphony in Beethoven's Symphony No. 9 with the American Bach Soloists at the Aston Magna Festival. This season she will be singing at the Holland Early Music Festival in two programs of medieval music, and is featured on three new recordings, including Strauss' *Deutsche Motette* and Bach's *Trauerode*

Some of Ms. Malafronte's past highlights include singing both Dido and the Sorceress in Mark Morris Dance Company's production of Dido and Aeneas at the Brooklyn Academy of Music and Andronico in Handel's Tamerlano with the Handel Festival Orchestra (Washington, D.C.). Among her other operatic engagements have been the title role in Handel's Ariodante at the Spoleto Festival and in New York City, Penelope in Monteverdi's Return of Ulysses for Milwaukee Skylight Opera, Idamante in Mozart's Idomeneo with Emmanuel Music in Boston, and the title role in Rossini's L'Italiana in Algeri on tour in Israel. She has also sung leading roles at Opera de Lyon, Opera de Wallonie in Liege, and for the BBC in London.

Ms. Malafronte has sung with numerous orchestras and oratorio societies including Musica Sacra of New York, Chicago's Music of the Baroque, the Saint Louis and Baltimore Symphonies, as well as the Bach Festivals of Bethlehem, Oregon, Winter Park, Baldwin Wallace, and Basically Bach at Lincoln Center. She has collaborated several times with the Dave Brubeck Quartet, singing Brubeck's Mass: To Hope.

As an active performer in the field of early music, Ms. Malafronte is a frequent guest of the Boston Museum Trio and is a member of the Chicago-based Newberry Consort. She has also appeared as soloist with the Banchetto Musicale, the Concert Royal, the Musicians of Swanne Alley, the Philharmonia Baroque Orchestra, the Smithsonian Chamber Players, the Taverner Consort, and the Waverly Consort.

In 1983, Ms. Malafronte won the grand prize, the Opera Prize, and the Dutch Radio Award at the International Vocal Competition in Herfogenbosch, Holland and First prize in the vocal competition in Cento, Italy. She has also won several other top awards in Italy, Spain, Belgium, and the U.S.

She holds degrees from Vassar College and Stanford University, and also studied at the Eastman School of Music, in Paris with Mlle. Nadia Boulanger, and in Milan with Giulietta Simionato as a Fulbright Scholar.

Besides numerous broadcasts for BBC Radio, she has recorded for CBS, EMI, Harmonia Mundi USA, Koch Classics, Musical Heritage, and RCA/BMG. Her recording of seventeenth-century Spanish songs "Ay Amor!" was chosen as Disc of the Month by CD Review.



Derek Lee Ragin has captured attention throughout Europe and the United States with his clear countertenor voice. Much in demand for Baroque opera, he is equally known for his performances of works by Britten and

Bernstein. In North America during the 1992-93 season, Mr. Ragin gives recitals in Utica, New York and Holland, Michigan. In Europe this season, Mr. Ragin appears at the Utrecht Festival and in a gala concert in Karlsruhe where he returns later in the season for concerts and a recording. He sings the Christmas Oratorio with the Amsterdam Bach Soloists and later tours with them. He gives recitals in France, Amsterdam, Berlin, and for the BBC in Bristol. Mr. Ragin participates in Wigmore

Hall's Gala re-opening concert when he joins in singing Vaughan Williams' Serenade to Music and Britten's "I know a Bank" aria from *A Mid-Summer Night's Dream*.

Derek Lee Ragin made a highly acclaimed debut at the Salzburg Festival in the summer of 1990, singing the title role in Gluck's Orfeo ed Euridice with the Monteverdi Choir and Orchestra under John Eliot Gardiner's direction. This was then immediately repeated in London at the Proms with a subsequent performance at Queen Elizabeth Hall and later recorded for Philips. This past summer, Mr. Ragin made his debut at the Opera Theatre of Saint Louis, portraying the role of Oberon in their production of Benjamin Britten's A Midsummer Night's Dream and his Tanglewood Festival debut when he appeared with the Boston Camarata in an evening of songs from Nueva España which were later recorded.

Highlights of recent seasons include his New York recital debut at the Metropolitan Museum of Art; performances of Handel's Saul in Munich with Helmuth Rilling; a tour with the Toelzer Knabenchor; his debut at the Metropolitan Opera in Handel's Giulio Cesare; the premiere of Leonard Bernstein's Missa Brevis and his Chichester Psalms with the Atlanta Symphony Orchestra; his 1983 recital debut and immediate reengagement at London's Wigmore Hall; the title role in Handel's Tamerlano in Lyon and Goettigen; two appearances at the Gran Teatro La Fenice in Venice; and a tour of Israel with Helmuth Rilling and the Israel Philharmonic.

Born in West Point, New York and raised in Newark, New Jersey, Derek Lee Ragin began taking piano lessons at the Newark Community Center for the Arts. Simultaneously, he began vocal training at the Newark Boys Chorus School where he was designated "The Most Outstanding Soloist in the History of the Newark Boys Chorus." Upon graduating from the Arts High School in Newark, he attended Oberlin College Conservatory of Music in Ohio.

Mr. Ragin received the Purcell-Britten Prize at the Aldeburgh Festival in 1983, and has since won a special prize in the Johann Sebastian Bach Competition in Leipzig, Germany, first prize in the 1986 Munich International Music Competition, and the Prix Special du Jury de Monte Carlo in 1988

Mr. Ragin's other recordings include the title role in *Tamerlano* for Erato; the world premiere recording of Hasse's *Cleofide* for Capriccio; David in *Saul* and Nerone in *Agrippina* on Philips; Guido in *Flavio* and Tolomeo in *Giulio Cesare* on Harmonia Mundi France; a solo recording of songs of Purcell and Britten and an album of Vivaldi cantatas on Etcetera Records; *Chichester Psalms* and *Missa Brevis* on Telarc; and Handel Cantatas and Negro Spirituals with pianist Moses Hogan on Channel Classics.



Countertenor Johnson Flucker started singing as a boy soprano in choirs directed by James Litton and George Guest; and began his countertenor career in the choirs of York Minster and St. Paul's Cathedral.

London. Since settling in New York he has become a familiar face in many freelance ensembles as well as a soloist with Musica Sacra, Grande Bande, Chanticleer, St. Thomas Choir, The New York Consort of Viols, Clarion Concerts, and the Ensemble for Early Music. Tours have taken him to Turkey, Italy, South Africa, Poland, Finland, Ireland, and Scotland. He has appeared in numerous staged works and opera by singing the bad guy roles in Daniel and the Lions, and Herod and the Slaughter of the Innocents, as well as Oberon in Britten's A Midsummer Night's Dream. He concertizes extensively with Talisman, the male voice ensemble of six, and is Master of the Choristers of the Cathedral of St. John the Divine. In the commercial world he has directed jingle sessions for Bloomingdales and Red Lobster, and his voice can be heard in the film soundtracks of Working Girl, Beauty and the Beast, and Aladdin, Mr. Flucker lives with his wife and six-month-old son Timothy in New York.



American lyric tenor Douglas Johnson has been widely acclaimed in the music capitals of Europe since making his debut in Aachen in 1984. His roles there included Don Ottavio, Rinuccio, Xerxes, and a Belmonte

which focused the eyes of the opera world on him, leading to a contract with the Hannover Opera. While in Hannover, singing roles like Tamino, Ernesto, and Fenton, he guested in Berlin, Hamburg, and Cologne. In 1988 he joined the Frankfurt Opera to sing Ferrando, Lysander (Midsummer Night's Dream), and Belfione (La finta giardiniera) and expanded his guesting to London, Munich, and Nice. He has appeared at the Salzburg Festival in their new productions of Moses und Aron under Levine and sang Così fan tutte in Bilbao. In past seasons his roles included Tamino and . Ferrando in Frankfurt, an Ottavio in Hannover, and his first Lenski in Hannover's new production of Eugene Onegin. He sang Mozart's Mass in C minor with the Berlin Philharmonic: Il re vastore in Vienna. Salzburg, and at the World's Fair in Spain; Liszt's Faust Symphony with Santa Cecilia Orchestra in Rome; Elijah with the Munich Philharmonic: Britten's Serenade for Tenor in Antwerp: and Mozart's Coronation Mass in Hannover. He has also toured Japan with the Salzburg Theater and Mozarteum Orchestra under Hans Graf, sung Tamino with the Vienna State Opera, and returned briefly to the United States for Don Pasquale in Portland and Die Fledermaus in San Diego.

This season he returns to America to debut with the Seattle Opera as Almaviva in *Il barbiere di Siviglia*. During the summer of 1991, he sang *Idomeneo* with the Boston Symphony at Tanglewood and at the Salzburg Festival where he was also heard in Mozart's *Vesperae de Domenica* and Beethoven's Mass in C. Next summer Mr. Johnson will be performing at the Carmel Bach Festival.

Born in Portland, Oregon, and a graduate of the University of Southern

California, Mr. Johnson made his professional debut as Almaviva with the Long Beach Opera before joining the Aachen Opera. Mr. Johnson has worked with other outstanding conductors such as Michel Corboz, Aldo Ceccato, Bruce Ferden, Christopher Hogwood, Armin Jordan, Seiji Ozawa, Sir John Pritchard, and Donald Runnicles. He made his debut with the Berlin Philharmonic this past April singing *Pulcinella* with Dennis Russell Davies.

Mr. Johnson's recordings include Mozart's La finta semplice and L'oca del Cairo, both conducted by Peter Schreier for Philips, the title role of Gazzaniga's Don Giovanni for Sony under Weil, and Haydn's Cantata Applausus under Patrick Fourniller for Erato.



David Thomas began singing as a boy chorister in the choir of St. Paul's Cathedral in London and as a teenager won a choral scholarship to King's College, Cambridge. Mr. Thomas has frequently appeared throughout

the United States in the most prestigious venues and with many of America's most distinguished orchestras. He also regularly makes recital tours of the States with soprano Emma Kirkby and lutenist Anthony Rooley. Prior visits have included Handel's Messiah at Lincoln Center with the Academy of Ancient Music, Schubert's Winterreise at Duke University, Haydn's Creation at Boston Symphony Hall with Christopher Hogwood, and Handel's Susanna with Nicholas McGegan in San Francisco. Mr. Thomas has appeared at the festivals of Tanglewood, Edinburgh, Salzburg, Lucerne, the London Promenade Concerts, and many others. In 1984, he sang Messiah with the Los Angeles Philharmonic at the Olympic Festival in the Hollywood Bowl, and in 1985 Mr. Thomas sang the Bach Passions and the B-minor Mass at the International Bach Festival in Japan with Helmut Rilling. Mr. Thomas' oratorio repertoire extends from the Baroque and Classical, in which he has largely specialized, through to Walton, Tippett, Britten, Stravinsky, and Schoenberg. Engagements last season included a television recording of Beethoven's Choral Symphony conducted by Roger Norrington, Handel's Orlando at the Proms conducted by Christopher Hogwood, and Haydn's Creation at the Barbican with Simon Rattle.

David's many recordings include two performances of Handel's Messiah, Handel's Semele, La Resurrezione, Alceste, Apollo and Daphne, Esther, Athalia with Joan Sutherland, and Acis e Galatea, Bach's B-minor Mass, Coffee Cantata with Emma Kirkby, the solo Cantata Ich Habe Genug, and Mozart's Requiem and C-minor Mass with Christopher Hogwood. Recent releases include Haydn's Creation with the CBSO and Simon Rattle, Mozart's Requiem with The Hanover Band conducted by Roy Goodman, Stravinsky's Pulcinella with Richard Hickox, Handel's Israel in Egypt and Bach's St. John Passion with the Taverner Players conducted by Andrew Parrott, Handel's Orlando with the Academy of Ancient Music conducted by Christopher Hogwood, and a solo disc: Handel's Arias for Montagnana with the Philharmonia Baroque Orchestra conducted by Nicholas McGegan.

Last season's engagements include a tour of Switzerland with the Academy of Ancient Music, a visit to Japan to sing Messiah, Schubert's Winterreise and lectures at Tokyo University, a recording of Bach Cantatas with Gustav Leonhardt, and concerts and a recording of Handel's Theodora in San Francisco.



David Murray received his BM and MM from New England Conservatory of Music in Boston, and was a winner of the 1990 Liederkranz Foundation competition in New York. He has performed with opera

companies and orchestras throughout the United States including: Boston Lyric Opera, Lake George Opera Festival, Central City Opera, Eugene Opera, Glimmerglass Opera, Longwood Opera, the Concord Chorale, the Nashua Symphony Orchestra, and the Denver Symphony Orchestra. Mr. Murray recently returned from his European operatic debut singing the roles of Figaro in Rossini's *Il barbiere di Siviglia*, and Marcello in Puccini's *La bohème* while on tour throughout France and Spain.

The Handel & Haydn Society is a nationally recognized, premier professional chorus and period orchestra. Under the artistic leadership of internationally renowned conductor Christopher Hogwood, H&H is a leader in "Historically Informed Performance," playing Baroque and Classical music on the instruments and with the techniques of the period to reveal music as it was meant to be heard.

Christopher Hogwood enjoys a worldwide reputation for the highest quality music-making. He is the founder and director of the Academy of Ancient Music, the finest British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. In addition to his responsibilities with H&H and the Academy, Mr. Hogwood is principal guest conductor for the acclaimed Saint Paul Chamber Orchestra and a busy guest conductor. In recent years he has directed some of the world's finest orchestras, including the Boston Symphony, Berlin Philharmonic, Chicago

Symphony, Los Angeles Philharmonic, and Cleveland Orchestra.

Founded in Boston in 1815, the Handel & Havdn Society is the country's oldest continuously performing arts group. From its start H&H has had a tradition of musical excellence and innovation, giving the first performances in America of Handel's Messiah (1818), Samson (1845), Solomon (1855), Israel in Egypt (1859), Jeptha (1867), and Joshua (1876), and of Bach's B-minor Mass (1887). More recently, H&H has greatly expanded its concert activities in the Boston area, and currently offers two concert series—a Symphony Hall series and a chamber series at Iordan Hall at the New England Conservatory, H&H has achieved national and international acclaim through its recordings with London/L'Oiseau-Lyre, national broadcasts on American Public Radio, and performances at Lincoln Center, the Mostly Mozart Festival, Tanglewood, Worcester's Mechanics Hall, and other regional and national venues.

H&H's third recording on the London/L'Oiseau-Lyre label, of Mozart's orchestration of Handel's Acis and Galatea, was released in June 1992. H&H compact disc recordings of Handel's Concerti Grossi, Op. 3 and Haydn Arias and Cantatas with internationally renowned soprano Arleen Auger have been critically acclaimed. H&H completed its latest recording, of Handel's entire Concerti Grossi, Op. 6, in the spring of 1992.

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December 1842

150 years ago—to the minute—with the New York Philharmonic

n the snowy, gaslit evening of December 7, 1842, horsedrawn carriages pulled up to the Apollo Rooms on lower Broadway for the opening concert of the "Philharmonic Society of New York." The ladies were elegantly attired in off-the-shoulder gowns, the men in frock coats and waistcoats. White-gloved members of the Orchestra ushered the elite audience of 600-many of them friends, family, and students of the musicians-to their seats, for which they had paid 83¢ a ticket.

In that recessionary year,

83¢ would buy 15 pounds of beef, mutton, or lamb, or pay for six hours of a skilled carpenter's services. The nearby Park Theatre, which offered a variety of musical and dramatic entertainments, sold box tickets for 50¢, pit tickets for 25¢, and gallery admissions for 12½¢. But the lower prices also attracted a less savory clientele, among them women of the demimonde plying their trade.

Eighteen-forty-two may have been a bad year for New York economically, but on the entertainment scene it was business as usual. In February, Charles Dickens took the town by storm, and 2,500 admirers turned out at a ball held in his honor. In October, the

Croton Water Celebration treated New Yorkers to spectacular fountain displays as the city became the beneficiary of a fresh water supply from upstate.

When the New York Philharmonic mounted the specially constructed platform that



The Apollo Rooms In lower
Manhattan were the site of the
first concert of the
New York Philharmonic Society,
December 7, 1842

December night 150 years ago, it boasted most of New York's top musicians, among them four members of the Dodworth family and the stalwart S. Milon, who employed two differently tuned cellos to compensate for the three fingers he lost in the service of Napoleon. Reflecting the city's ethnic makeup, three men shared the conducting honors: the Connecticut Yankee Ureli Corelli Hill, the Frenchman Denis Etienne, and the German H. C. Timm.

In the manner of the famed Leipzig Gewandhaus Orchestra, Philharmonic

musicians—with the exception of the cellos—performed standing as they presented a diverse program that featured Beethoven's Fifth Symphony in its second New York performance. Other works included Hummel's Quintet in D Minor, and selections by Weber, Rossini, and Mozart. The American premiere of Kalliwoda's Overture in D crowned the concert.

Cultural diarist George Templeton Strong noted that a "most perfectly drilled" orchestra realized its goal of assembling the city's first permanent ensemble capable of rendering the "grand instrumental works of the great masters" in the highest fashion. Another reviewer predicted that the Phil-

harmonic "Society is calculated to flourish and give musical tone to the city." This December 7th, as America's oldest orchestra celebrates the 150th anniversary of its first concert, these prophetic words are truer than ever.

—Lisa K. Marum



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During my musical lifetime, the New York Philharmonic has set a standard for America and for the world through the unparalleled virtuosity of its musicians, the catholicity of its repertoire and the powerful personalities of its Music Director. May this birthday herald another 150 years of incomparable music-making by the New York Philharmonic!

-Christopher Keene, conductor

The New York Philharmonic, with its

glistening tone, its baffling precision, its limitless capacity for the long singing line, and its collective intelligence, is simply the most satisfying group on our globe. Sentimentally yours,

-Ned Rorem, composer

As a young boy, I read with amazement Dvořák's own account of the premiere of his New World Symphony by the New York Philharmonic in December, 1893: "I was in a box. The hall was filled with the best public in New York. The people applauded so loudly that I had to bow my thanks from my box as if I

were king." Reading Dvořák's observations, I wondered if I would ever hear this famous orchestra. Since then, I have heard it many times—even in performances of my own music. What a magnificent contribution the New York Philharmonic has made to music history! Best wishes for the next 150 years!

-Karel Husa, composer

Here's to the New York Philharmonic, the oldest, most interesting, and least predictable orchestra in the country. May your future successes be heaped up like roast beef on a New York deli sandwich.

—Peter Schickele, composer/ musicologist/humorist The New York Philharmonic—a composer's best friend—perhaps more than any other orchestra, has helped put American music on the map. From the first-ever orchestral performance of an Aaron Copland piece (the Organ Symphony) in the twenties, to my own composition, *Steps*, premiered in the nineties, the orchestra has boldly presented contemporary music at the cutting edge.

-David Del Tredici, composer

"The New York
Philharmonic—
a composer's
best friend—
perhaps more
than any other
orchestra, has
helped put
American music
on the map."

-David Del Tredici

To the New York
Philharmonic
on the occasion of the 150th
anniversary

After an uninterrupted acquaintance of twenty years,

in a close working relation with all the players

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agreabilissima social
relation with a few board
members,

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that I, for one, don't think that there is another 150year-old with better looks

better sounds or more agility than this group.

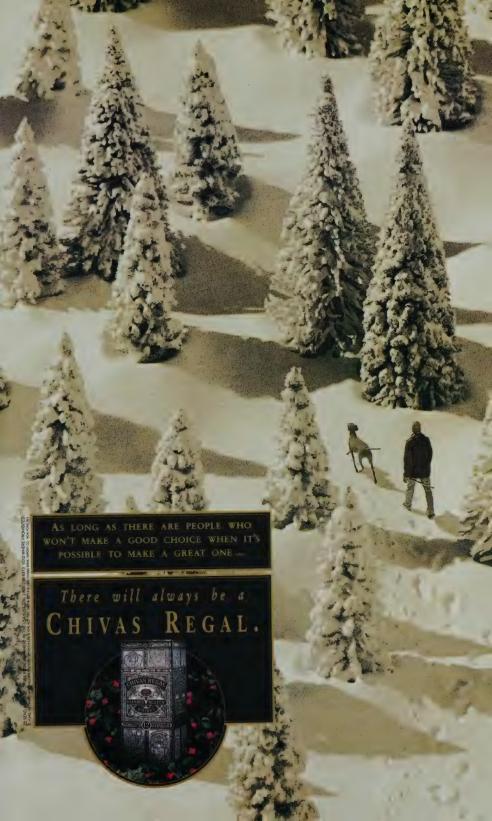
No wrinkles to be seen, no musical wrinkles (tremulous shakes) to be heard, tennis rackets and golf clubs on tours

there are no signs of geriatrics or any other tricks.

My many good wishes are also directed to those who played with me but are now retired or have resigned.

In other words: to the New York Philharmonic past, present, and future greetings, salutations, and many more decades.

-Erich Leinsdorf, conductor



The Girl Next Door

Jenůfa, the story of a sweet village girl who gets "in trouble," riveted audiences in 1890. A century later, Janáček's opera still asks questions with no easy answers.

YVETA SYNEK GRAF looks at Janáček's family values.



In the stage we need the everyday word, its melodic turn, torn from life," Leoš Janáček stated. "Real life is needed in opera." And that is exactly what he gave us. Janáček lived—and wrote operas—on a human scale. His finely wrought, unflinching depiction of ordinary life has been called "poetic realism," and it has made his work as startling today as it was in his own time.

Perhaps the best example of the melodic turn Janáček gave a real-life story is *Jenůfa*, his third opera and his first real success. Here a group of

Art and life:
Janáček's
daughter, Olga,
(above) was
much in the
composer's
mind when he
wrote Jenůfa,
which returns
to Metropolitan
Opera repertory
December 19th.

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Photo Reference: Arthur Murphy



Reality Czech: Leoš Janáček in 1904, the year he composed Jenůfa

simple villagers comes to grip with what we today call the "generation gap" and the problems young people face in a difficult, changing world. Teen-age pregnancy, abortion, children born out of wedlock, unwanted children, single parenting, and, finally, infanticide are issues that make for real-life drama just as much now as they did then. The current preoccupation with so-called "family values," and the polarization between prolife and pro-choice factions serve to transport a simple drama of a family of mill-owners from the domestic to the political level.

Jenufa was adapted from a play, Její Pastorkyňa (Her Step-Daughter) by Gabriela Preissová, a well-educated woman born in 1862 in Bohemia. At age 28 (late for a Czech at that time) she married an official of a sugar factory in Hodonin, a village in southern Moravia, a region famous for its delicious wine . . . and drunkenness. The brutality she experienced there provided many incidents she took as the basis for a play, Gazdina Roba, or The Farmer's Woman, written during the first year of her marriage

and her new life in provincial Slovácko.

Preissová had begun writing when she was ten, and she was famous by the time she was 30. She was an early advocate of women's liberation, or "emancipation" as it was called then, and her cause was "woman's right to happiness." She was a spiritual descendant of England's Jane Austen and France's Georges Sand, and it is interesting to note that Ibsen was writing Hedda Gabler at the same time that Preissová was completing Her Step-Daughter in 1890. The story had its origin in the shocking events that appeared in two separate newspaper accounts at the time: one told of a young man who disfigured his 19-year-old sweetheart by slashing her face; the other reported the discovery of the body of a baby drowned by the mother of its unmarried teen-age mother. These reports were not very different from those we find in the newspapers of today.

Even in the United States a generation ago, the prospect of a child born to an unwed mother was a catastrophe. For rural Czechs in the late nineteenth century it was far worse. Abortion was not



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of course, the companies that make these cars, not being dumb, encourage this belief by raising those prices every year.) However, the time has officially come to take a long, hard look at the relationship between a car's price and its value. What's made that necessary is a startling development called the Chrysler Concorde. The Chrysler Concorde is a new luxury sedan with more horsepower than

a BMW 525i, more torque than a Nissan 300 ZX. And thanks to a revolutionary new automotive architecture called "cab forward," more interior room than any Acura. Infiniti or Lexus. It has a list of standard features that reads like a wish list

very luxury sedan to rejustify its price.



(including dual air bags). And when it comes to how it drives, Motor Trend describes it this way: "lithe and agile, the balanced handling of a sports sedan, a ball to drive." Which brings us to the bottom line. The Chrysler Concorde, fully equipped, costs \$23,432. No, that's not a hal-

lucination. It just means that one carmaker in the world is asking a basic question. Why should driving a high-quality, beautifully performing automobile be a luxury reserved for the privileged few, when it can be offered to the privileged many? For more information, call 1-800-4A-CHRYSLER.

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an option available to a people who lived far removed from the world of Zola and his Nana. What we now call single parenthood was unthinkable—there were no Murphy Browns in nineteenth-century Moravia.

Death of a parent, all too frequent in those days when many young women died in childbirth, was nearly always followed by a new, quick marriage. But the fate of an unwed mother was horrendous; she was shunned, ostracized, and even denied the hope of subsequent marriage. And the fate of an illegitimate child was even more difficult. He or she would be denied an education, and prospects of employment were meager except for the most demeaning jobs. Indeed, the whole family of an unwed mother would be ruined.

Poslední slova a vykohu
mojí ubohé olgy.

tepila na pohovce

1.) ml

tepila na pohovce

1.) tepila na pohovce

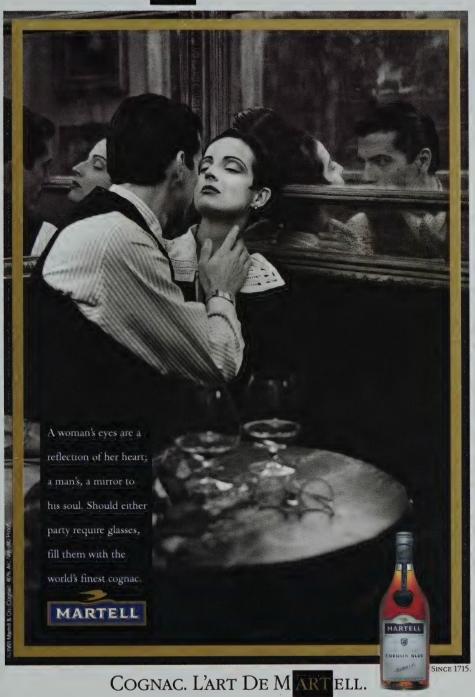
"In your memory": Jenufa was dedicated to Olga, whose final moments were notated into its score; Olga's last words appear above.

In addition to Preissová's prominence as a contemporary writer—certainly a plus to the still-unknown composer there were many things about her play that made it an appealing operation vehicle. Janáček loved Preissová's use of the dialect of the Slovácko region and was excited by the prospect of capturing these speech patterns in his music. And the character of Jenůfa, a beautiful and innocent young woman facing a terrible problem—will the dashing young man who has gotten her pregnant marry her, and in time?—appealed to him.

At the time, Janáček was much preoccupied with his own young daughter Olga, the one joy in his otherwise loveless household. Olga had been sent to live with relatives in Russia in order to separate her from a young man of whom her father did not approve. While there she contracted typhoid fever and returned home to die. As he was writing the music for Jenufa, Janáček often sat at Olga's bedside. He even jotted down in musical notation the sounds of her moans and used them in the score. Five days before her death Olga asked her father to play the music from the opera. "I won't live to hear it," she said. Her last words were, "I don't want to die, I want to live . . . I'm so afraid, but I'll fight." When Janáček finished the score, he dedicated it "to you Olga, in your memory." And it is said that before her coffin was sealed, he placed beside her body the last page of the Jenufa score.

As important as Jenufa/Olga was to Janáček, however, she is not the dominant figure in the opera. That position belongs to her stepmother, Kostelnička (the Sextoness). It is she who is always the strong figure in the lives of the villagers, the person best able to face reality, trying her best to solve problems. But the problem of her poor stepdaughter Jenufa, seduced and abandoned by the good-for-nothing Steva after her face is disfigured, creates for Kostelnička a terrible dilemma. Her choice is a horrible one: to save her Jenufa from ruin, she drowns the baby and persuades Steva's half-brother Laca, the one who cut her face, to marry her. Kostelnička convinces herself that she has "returned the child to God while he is still

THE ART OF EYE CONTACT.



innocent," but she knows that she has committed a mortal sin and will be held accountable.

\Lambda s we look at the issues that Preissová and Janáček portrayed so graphically to the public—a public that was more comfortable seeing an idealized, sentimental portrayal of village life than facing a frank, explicit depiction of the difficult conditions faced by the villagers in their daily lives—we see how little the world has changed. Adolescence, young love, sibling rivalry, two young men fighting for the attention of a beautiful young woman, the birth of an unwanted child, and the problems of an unwed mother-these are the subjects of our own newspaper reports and our daily television dramas.



Global village, 1916: The Prague premiere of Jenufa, Act I, at the National Theater

In Janáček's opera, the deliberately unspoken tension between "pro-choice" and "pro-life" positions is expressed in human terms rather than in an idealogical debate, and here it involves the conflict between Jenůfa, a young girl dreaming only of her love for her baby without thinking of its future, and Kostelnička, a practical "mother knows best" type who has learned much from ex-

perience and prays that the child will be stillborn, as happened so often in those times. We also see in <code>Jenūfa</code> that alcoholism was a fact of life, then as now. Far from being an amusing "boys will be boys" spectacle, the sight of Števa returning drunk, along with his comrades, after managing to escape the draft, is a vivid reminder to Kostelnička of her own terrible life with her late husband, Števa's uncle, who ruined their marriage and spent all her dowry and his family's inheritance on drinking. No wonder she is determined that Jenūfa will not have a similar experience.

Forty years after writing *Her Step-Daughter*, Preissová expanded the story into a novel, and made its ending both more explicit and more contemporary. For her crime of killing the baby, Kostel-

nička is sentenced to only two years of imprisonment, for the judge accepts her forthright confession of guilt and understands her "good intentions." In the novel, Kostelnička, after serving her sentence, is taken by Jenufa and Laca to live with them, far away, where no one knows their past. She is happy for a while, but she dies shortly before Jenufa is to give birth to a child by Laca, this time a baby that is welcomed by its parents.

But that is only a postscript. The opera shows us that a troubled family, which has had to grapple with the most difficult and

often sordid problems, can still survive, be reconciled, and manage a new life together. Surely, there remain few greater challenges—in any age.

A specialist in the operas of her native Czechoslovakia, Yveta Synek Graf is a frequent contributor to Stagebill. Her work as artistic consultant, translator, and diction coach has taken her to opera companies throughout the United States and abroad.

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Arts Advocate: Sharon Percy Rockefeller

The leading lady of public broadcasting talks philosophy.

By Elizabeth Murfee



Sharon Percy Rockefeller

discovered my cause, my mission, my life's work," says Sharon Percy Rockefeller when speaking about her work in public broadcasting. Former chairman of the Corporation for Public Broadcasting and current president of the third-largest television production center, WETA in Washington, D.C., she is described by many on Capitol Hill as "the leading lady of public broadcasting." It is her devoted advocacy and hard work—not her illustrious name—that earned her that sobriquet and won her bipartisan respect as a leader and policy maker.

Part of Rockefeller's advocacy includes championing the arts: "I believe that funding the arts is something that any advanced society should do. In the end, we measure a society not by its armaments, or by its wealth, but by its ideas and by what it creates. If public television has accomplished anything, it has been to make the best of our cultural heritage available and affordable to more people than at any other time in

human history."

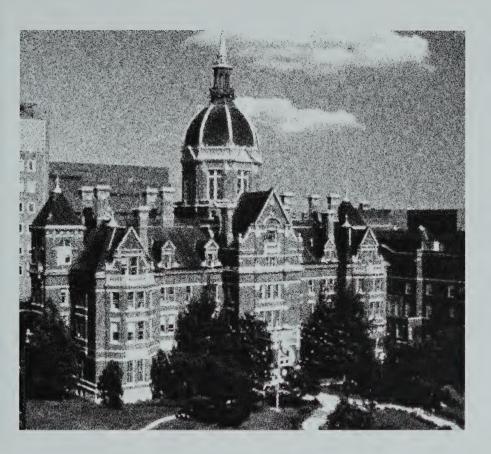
Indeed, presenting a hearty dose of the arts has been a boon to public broadcasting. How did this love affair develop? "We call some of our programs evergreen," explains Rockefeller. "That means they are programs

that day in and day out will have an automatic audience no matter how and when they are presented. The arts have universal appeal."

Rockefeller is quick to point out, however, that there is much more to public broadcasting than the arts. "If you watch 'Great Performances' or 'Live From Lincoln Center—A Mark of Excellence Presentation,' you see PBS as a performing arts network. If you watch 'Nova' you think of us as a science network. If you watch 'MacNeil/Lehrer,' you know we are a superior public affairs network. And if your children watch 'Mister Rogers' or 'Sesame Street,' you probably think of us, as I did, as a godsend. The fact is we are all those things, and more."

An eloquent speaker on the subject of public broadcasting, Rockefeller is superbly effective with elected officials. Facts and figures are smoothly recalled: "Only 17 percent of CPB's budget comes from the federal government, which amounts to \$1 a person, compared to \$40 in Britain, \$32 in Canada, and \$18 in Japan." And her argument has moral force when she discusses the philosophy behind government support, pointing

out that "public broadcasting is the medium that links us all to each other as a nation. It is the only broadcasting network solely devoted to the public good."



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Kurt Masur and Teldec are no strangers either. We've made over a dozen recordings of his music-making with the Leipzig Gewandhaus Orchestra, including the much-lauded complete symphonies of Mendelssohn and Tchaikovsky. (The Leipzig, by the way, is celebrating its 250th birthday this year!)

Last season, as Mr. Masur began his tenure as the Philharmonic's new Music Director, Teldec announced its bold plan to document this new era with a series of over 30 CDs, most, if not all, to be recorded in concert at Avery Fisher Hall. The first, Bruckner's Seventh Symphony, was taped last September during Mr. Masur's inaugural week as Music Director.

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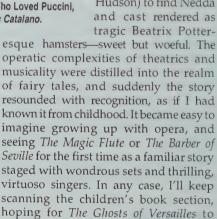
Take your children to the Lincoln Center Performing Arts Shop and "Vissi d'arte" may be their first words.

magine Don Giovanni as a dashing, debonair hamster. Or Lieutenant Pinkerton played by an impassioned bear with a soaring tenor. And just try coloring in the ballroom scene of *La traviata* and staying inside the lines! The children's

ducted by a penguin) humorously illustrates the components of the modern symphony. Stars such as Kiri Te Kanawa, Luciano Pavarotti, and Maureen Forrester introduce and write books both lyrical and literary. Kids can follow the adven-

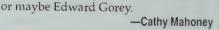
tures of Gustav Mole and Berlioz the Bear, and readers can venture into musical history "as it ought to be taught." Imaginative illustrations both amuse and enchant.

Experiencing these works as an adult is enriching, as you rediscover a favorite performance through a kidsized literary excursion. After attending Pagliacci, I opened The Hamster Opera Company (published by Thames and Hudson) to find Nedda and cast rendered as tragic Beatrix Potter-



materialize one day on the shelves, per-

haps illustrated by Maurice Sendack . . .





Opera anthropomorphized: A scene from The Bear Who Loved Puccini, by Arnold Sundgaard. Illustration by Dominic Catalano.

section of Lincoln Center's Performing Arts Shop offers a wonderful assortment of books on opera, ballet, and the lives of composers—all aesthetically re-interpreted for the younger culture vulture.

Currently in stock are many intelligent and inspiring publications sure to satisfy the most demanding or the least-attentive young concertgoer. Coloring books double as mini history lessons about famous composers or operas; some include puzzles, lyrics, biographical information, and even musical notation. Cut-out paper dolls in the likenesses of great modern dancers can be clothed in the costumes of their famous roles. An orchestra of animals (appropriately con-



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Portrait of the artist: Marc Chagall at the Metropolitan Opera House, with "The Triumph of Music"

Earth Angel

CATHY MAHONEY
looks at the artworks
of Lincoln Center:
This month, the
Chagall murals at the
Metropolitan Opera
House

Wusic and art often speak the same language, only in different dialects. Music can be described in terms of color, values of light, abstraction, and physicality, while visual art, especially painting, can evoke tone, rhythm, cacophony, or harmony. For the Russian artist Marc Chagall, music often merged with his painting to create a symbolism of ebullience. His glorious murals that grace the interior facade of the Metropolitan Opera House, "The Sources of Music" and "Triumph of Music," are two of the most exultant combinations of both fields ever rendered.

In Chagall's compositions color is the primary moving force, helped along by a fantastic vocabulary of angels both giddy and sad, entwined lovers, airborne fiddlers and trumpeters, and soaring birds over pitched-roofed Russian villages. Chagall became friends with former Met General Manager Rudolph Bing in 1952, and Bing commissioned the murals for the opening of the current opera house in 1967. The artist had reservations about undertaking the project—the proposed installation of the murals behind a grid-like structure on the entrance windows being one. After much contemplation, he decided to go ahead with the murals, convinced that his naturalistic forms and active, atmospheric lines would transcend the viewing limitations imposed by the rigid bars.

Each mural is constructed of six canvas panels, and each measures 30x36 feet. They are enormous fields of color and motion, bearing within them not only Chagall's symbolic repertory, but a musical iconography interpreted through the visual poetry of the artist's imagination. "The Sources of Music," which hangs on the north wall of the Opera House, basks its figures in a luminescent field of pale gold. The central figure is a combined representation of King David/Orpheus, perhaps reflecting Chagall's belief in the essential unity of spirit and art. Beneath soars what Chagall described as "The Angel Mozart," with Papageno and others from *The Magic Flute* in tow. Also visible are the bridges and skyline of Chagall's beloved city of New York.

A winged trumpeter heralds "The Triumph of Music" in the mural on the south end of the house, a jewel-red composition which whirls images in and out of halo-like orbits. Represented in this mural are the music-makers of the world, and tributes to Russian and French music, as well as American jazz.

Together, the murals form a lyrical exercise in aspiration and expression; a celebration of the passions of music visualized through Chagall's ecstatic and charmed outpouring of feeling. And when one considers their grand cultural home, the murals become the banners of those arts that are nothing short of celestial.

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-Hans Fantel, High Performance Review

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The Shock of the Now

If all of life is a learning experience, why are we so afraid of new music?

KLAUS G. ROY, editor and program annotator for The Cleveland Orchestra from 1958 to 1988, gets academic.



A physician I know and respect complained to me some time ago about the new music programmed at symphony concerts. "When I want to be educated," he said, "I'll take a course."

I was too taken aback to reply, and I have been thinking about the matter ever since. What is "education?" The word comes from the Latin "educere," which means "to lead out." Out of what? Ignorance, the darkness of "not knowing." But isn't one's whole life spent in this process? Aren't we constantly learning, discovering, increasing our awareness, our perception? And if not, why not?

By some, "education" is regarded as a strictly regulated pursuit, carried out under academic auspices and directed toward specific and limited goals in this subject or that. But when the response to artistic stimuli is considered as another form of "learning something," then the concept of education becomes inclusive, embracing, and varied.

The late art critic James Thrall Soby once wrote (and I am quoting from memory): "The purpose of art is to extend and broaden our horizons, not merely to confirm or illustrate what we already know by heart." If indeed there is security in hearing music or seeing a picture which has been a part of our experience for years or decades,

then the unfamiliar may represent a degree of insecurity, of risk, even of danger. Goethe said, "what we do not understand we do not possess." Thus a group of today's listeners encountering Beethoven's Fifth Symphony is likely to feel "at home," reassured of eternal verities. They will probably not recall that Berlioz comforted an elderly friend greatly upset by the piece by saying, "Calm yourself; such a thing will not be done often."

Music is an insoluble, indivisible blend of feeling, expression, emotion, and thought. It challenges the brain as much as the proverbial heart. The best listening combines all of these activities in a single spiritual gesture. Beethoven himself called composing "thinking in tones."

I shall never forget how in 1958 an elderly trustee of the Cleveland Orchestra, a distinguished businessman, seated himself in the Green Room under a lamp at ten minutes to eight and cut off all conversation with a stern but polite remark, "Excuse me, but I've got to study." Until it was time to take his seat, he read what the program had to say. He evidently believed that for the complete enjoyment of an artistic event one did well to obtain whatever education was available—before, during, and after. No, it was not a course; but if it had been, the man would have merited a straight A.

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Hoffmann's Heroes

With The Nutcracker turning 100 this month, we wanted to know: Who is the ballet's most important character and why?

EFFIE MIHOPOULOS unwraps some answers.



"Clara is the most important because, after all, it is her dream, and without it you wouldn't have a story. Another reason is that she is the character who is worked with or manipulated the most. In some productions she's a little girl, in others a teenager, and in still others she turns into the Sugar Plum Fairy."

—Ben Stevenson, artistic director, Houston Ballet

"Drosselmeyer is the most important because he's the everyday character who puts the whole action of the ballet into another world. He adds the element of magic."

-Francis Mason, editor, Ballet Review

"I feel the tale of *The Nutcracker* revolves mainly around the universe of Clara, as most productions name her, and what's happening in her mind. It's really her entire process that is examined and given its glorious fantasy. Figures like Drosselmeyer and The Mouse King are very important, as well as the Nutcracker himself. But mainly it's about something in Clara's mind and dreams."

-Dan Duell, artistic director, Ballet Chicago

"The Sugar Plum Fairy is the most important because she's the ballerina, and her showcase in the grand pas de deux reveals the zenith of the ballet."

-Robert Greskovic, dance writer

"In most versions of the ballet, Clara is the most important dramatic role, because she is the character who draws the audience into the magical beauty of the dancing and the wonderful Tchaikovsky score. Clara is the one who tugs at our heartstrings. In the original E.T.A. Hoffmann tale, the little girl is called Marie and her doll is named Clara, so Balanchine went back to the original when he 'changed' Clara to Marie."

-Gelsey Kirkland, ballerina and teacher

"Drosselmeyer is the most remarkable character because he can be portrayed in so many ways and it is at his hand that the magic unfolds."

—Sheldon Schwartz, director of programming, The Kennedy Center

"In The Joffrey Ballet production of the *The Nutcracker* I must single out two people: Peter Ilyich Tchaikovsky for the incomparable score that gives his collaborators a perfect framework upon which to build; and Robert Joffrey for his brilliant, loving concept. The two men inspire us all to view the world through a prism of childlike wonder, and take us on a fantastic journey to a land of infinite beauty, variety, and goodness, where our best selves reside."

—Gerald Arpino, artistic director,
The Joffrey Ballet



The New York Philharmonic on the Carnegie Hall stage, 1948

Carnegie Hall
salutes the
New York
Philharmonic
on the occasion
of its 150th
Anniversary

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CULTURE CLUB

Test your performing arts smarts with our quick quiz. —THE EDITORS

- **1.** Which of the following was not an element in the music of the late composer Olivier Messiaen? a) birdsong b) electronics c) kitchen clatter d) percussion
- **2.** The newly appointed artistic director of American Ballet Theatre has been one of the company's danseurs nobles. He is: a) Ivan Nagy b) Kevin McKenzie c) Mikhail Baryshnikov d) Julio Bocca
- **3.** The script for *Guys and Dolls* was inspired by the stories of: a) Mickey Spillane b) Dashiell Hammett c) Jan Morris d) Damon Runyon
- **4.** A new opera by Philip Glass premiered last month at the Metropolitan Opera. It is called: a) *The Ghosts of Pompeii* b) *The Mysterious Island* c) *Around the World in 80 Days* d) *The Voyage*
- **5.** "It is definitely inferior to *The Sleeping Beauty*—of that I am positive." What score, which turns 100 this December, was Tchaikovsky speaking of? a) *Swan Lake* b) *The Nutcracker* c) *Romeo and Juliet* d) *Iolanta*
- **6.** Shear Madness is a runaway hit in almost every big city in the country. Its original title, Scherenschnitt, roughly translates as: a) silhouettes b) noodles c) inside joke d) friendly fight
- 7. Marc Blitzstein's opera Regina is derived from a play called The Little Foxes, written by: a) Mary McCarthy b) Philip Rahv c) Lillian Hellman d) Dashiell Hammett
- **8.** The choreography for Michael Jackson's "Beat It" owes a debt to: a) Jerome Robbins' West Side Story b) Peter Martins' Ecstatic Orange c) Dashiell Hammett's The Thin Man d) Madonna's "Like a Virgin"
- **9.** The opera *Madama Butterfly*, the play *M. Butterfly*, and the musical *Miss Saigon* share this source: a) the myth of Daphnis and Chloë b) the ballet *Le Papillon*

c) a play by David Belasco d) Chopin's "Butterfly" Etude

10. Which of these actresses began her career as a dancer? a) Leslie Caron b) Vera Zorina c) Shirley MacLaine d) Lucille Ball



11. Bonus Question: Who taught you to dance in a hurry?

Your culture quotient

9-10 correct:

A Courrèges catsuit à la Emma Peel

6-8:

A micro-mini worn by Twiggy

2-5:

Carole King's tie-dyed T-shirt

0-1:

Gloria Bunker's crinkle-vinyl hot pants (with matching knee-high boots)



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FTIQUETTE UPDATE:

Golden Rules

A decade ago, Stagebill commissioned a one-page article called "Audience Etiquette." To this day we get at least one phone call a week asking for reprint rights. These calls and letters come from orchestras and theaters, opera and ballet companies all over the United States and Canada, big and little troupes alike. The message, telegraphed between the lines, seems to be an S.O.S.: American audiences are out of control. Are they?

Here's a refresher course. Please read on, and remember, part of one's pact as an audience member is to take seriously the pleasure of others, a responsibility fulfilled by quietly attentive (or silently inattentive) and self-contained behavior. After all, you can be as demonstrative as you want during bows and curtain calls.

- Coughing. Have your lozenges unwrapped and your handkerchief in your hand. If you are really sick, the civic-minded thing to do is to release your ticket to the box office and nurse your cold at home.
- Go easy with the atomizer; many people are highly allergic to perfume and cologne.
- Unwrap all candies and cough drops before the curtain goes up or the concert begins.
- 4. Make sure beepers and watch alarms are OFF. And don't jangle the bangles.
- 5. The overture is part of the performance. Please cease talking at this point.
- Note to lovers: when you lean your heads together, you block the view of the person behind you.
- Force yourself to wait for a pause or intermission before rifling through a purse, backpack, or shopping bag.
- 8. THOU SHALT NOT TALK, or hum, or sing along, or beat time with a body part.
- Yes, the parking lot gets busy and train schedules are tricky, but leaving while the concert is in progress is discourteous.
- 10. The old standby: Do onto others as you would have them do onto you.

STAGEBILL TRAVELER

The Best of Budapest

Although Budapest is still in the throes of converting to a capitalist system, the arts scene there is a constant in the midst of the change. Not only is some of the best local and international theater presented, with the exchange rates so favorable to the dollar, everything is quite inexpensive as well. Theater may be the most plentiful offering in the city—there are nearly forty venues presenting seasonal or year-round work.

■ The world-renowned Katona József Theatre company will be featuring works from around the world this fall: Sean O'Casey's *The End of the Beginning* and *Chinese* by Péter Halász begin in September.

- Since the Merlin International Theatre and Arts Complex opened last year, it has become a hot spot for the fashionable young crowd. In the winter and spring, plays by contemporary Hungarian playwrights are performed, and in the summer plays are performed in German for the first half of the season, English the second half. The complex also boasts a jazz club, as well as a restaurant that serves vegetarian dishes—a rarity in Budapest.
- The Magyar Allami Operház, home to the state opera and ballet, is one of the most beautiful sights in the city. In this impeccably maintained, 1880s-era structure, local and international opera and ballet are presented. The Hungarian Ballet's *A Midsummer Night's Dream*, which received rave reviews last year, is scheduled to tour to New York City this fall.
- Some of the best bargains in the city are edible ones. A four-course meal with wine, dessert, and after-dinner drinks for two may run \$15-20 at many restaurants. The Hotel Gellert's outdoor cafe offers wonderful ambiance and delicious, inexpensive cuisine. —Denise Tilles



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Neighborly Thanks

The Lincoln Center Community Holiday Festival brings New Yorkers together for holiday cheer.

Saying "thank you" can be as simple as uttering those two words. At Lincoln Center, where the performing arts, families, schools, and New York's diverse communities interact regularly, more elaborate thanking is in order. The Community Holiday Festival is a two-week-long thank-you party that takes place annually at Alice Tully Hall.

The Community Holiday Festival begins, as it has every December for the past 22 years, with Con Edison, which provides sponsorship for the Festival. Lincoln Center offers its production expertise and the glorious setting of Alice Tully Hall. Area schools supply an audience of 8,000 children, including a

sizeable number with disabilities. Eight local arts councils furnish an array of homegrown talent, plus free tickets for residents.

Each year brings something unique to the stage. The matinee presentation for school groups, which runs December 14 to 18, is a laughfilled "Jug Band/Juggling Jamboree." Juggler extraordinaire Mark Nizer astounds

and amuses with his mix of coordination, wit, and music, celebrating the centuries-old art of juggling. Then, it's Prokofiev's *Peter and the Wolf* as you've never heard it before—arranged for jug band! The zany symphony of spoons, washboards, jugs, and kazoos is masterminded by Dave Van Ronk and performed by his Paleolithica Pro-Moosica Jug Band.

The family shows, which run from December 27 to January 6, continue the Community Holiday Festival tradition. World-class artists and local legends take the stage of Alice Tully Hall, courtesy of the cultural councils of Harlem, Westchester, the Bronx, Queens, and Brooklyn, plus the Chinese American Arts Council, Staten's Island's Snug Harbor Cultural Center, and the Association of Hispanics Arts.

Well, as Prokofiev's narrator in *Peter* and the Wolf says, here is where things stand: Lincoln Center gets to thank its New York neighbors, who fill the theaters and populate the stages. Con Edison thanks its customers by offering a

holiday gift of theatrical cheer. The arts councils are thankful for the chance to showcase their artists, and the artists are grateful for the opportunity to perform at Lincoln Center for their own neighbors.

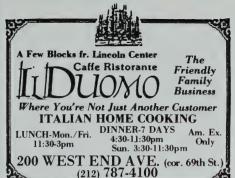
But the most resounding thanks come from the audience, especially the children. Many of them are making their first visit to Lin-

coln Center. Others are attending a live performance for the first time. In joyous, heartfelt letters of appreciation, they describe their adventures at Lincoln Center as a highlight of their holiday season. No thanks necessary, we respond—Community Holiday Festival thanks you.

-Lisa Batchelder

For information about the Community Holiday Festival, contact your local arts council or neighborhood Con Edison branch.

In addition to sponsorship from Consolidated Edison, the Lincoln Center Community Holiday Festival receives support from The Aeroflex Foundation, Rose M. Badgeley Residuary Charitable Trust, The Max and Victoria Dreyfus Foundation, Edward John Noble Foundation, Abraham Perlman Foundation, Richard and Gertrude Weininger Foundation, New York State Natural Heritage Trust, and New York State Council on the Arts.





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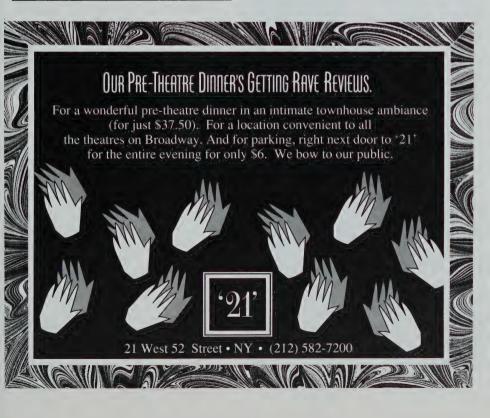
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Lincoln Center's "Flights of Fancy" Double Sweepstakes is a raffle that works two ways: Not only does it mean dream prizes for lucky contestants, it will also help support the great performances presented by Lincoln Center—the stuff that dreams are made on!

F. PAUL DRISCOLL reports.



Trains, planes, and automobiles: (above and opposite) you can win these prizes in Lincoln Center's "Flights of Fancy" Double Sweepstakes

ave you ever dreamed of riding the fabled Orient-Express? Does sipping cognac before the fireplace in a French château sound appealing? Or do you prefer the New Mexican sunshine of a Santa Fe Opera tour? Maybe you are the type of person who prefers to stay at home and simply drive around the neighborhood—in a brand-new 1993 Lexus LS 400.

Any one of these fantasies can be yours as a prize in Lincoln Center's "Flights of Fancy" Double Sweepstakes. While other performing arts organizations have held raffles before, this is the first contest of its kind ever sponsored by Lincoln Center, Inc. What makes this contest different?

The answer lies in Lincoln Center itself. While most New Yorkers think of Lincoln Center as a collection of constituent arts organizations and the buildings that house them, few realize that Lincoln Center, Inc. is also a producer in its own right. The money raised from the sweepstakes will support the more than 300 performances a year presented by Lincoln Centerprograms such as Great Performers, the Mostly Mozart Festival, Jazz at Lincoln Center, Serious Fun!, Midsummer Night Swing, Lincoln Center Out-of-Doors, and "Live From Lincoln Center-A Mark of Excellence Presentation." Anyone who contributes \$50.00 or more to "Flights of Fancy" automatically becomes an Associate Member of Lincoln Center, and enjoys the privileges of membership for an entire year.

Katharine O'Neil Bidwell, director of Special Projects for Lincoln Center, explains this unique opportunity to enter the contest and to become an Associate Member of Lincoln Center: "Who wouldn't want to enter a contest that you can't lose? We are offering great prizes, but we are also offering an opportunity to support Lincoln Center by joining our Associate Members and receiving the privileges that come with that. You can be a 'no-loser' if you contribute \$50. If you are already an Associate Member of Lincoln Center, your contribution will upgrade your membership. We are using this raffle to broaden our membership base and to increase the support that Lincoln Center, Inc. needs to continue presenting the programs it produces."

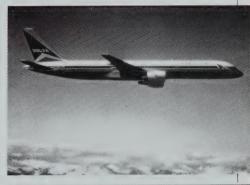
"Flights of Fancy" tempts even the most imaginative day dreamers with an extravagant selection of prizes. What arts lover wouldn't covet the Grand Prize, donated by Lexus-a 1993 LS 400 with tickets for a Gala Evening at Lincoln Center tucked in the glove compartment? Did you have trouble making tonight's curtain on time? Perhaps the prize for you is Baume & Mercier's diamond and gold bracelet watch. Does your theater-going wardrobe need sprucing up? "Flights of Fancy" has a \$3,000 gift certificate from the Bill Blass collection at Bergdorf Goodman that could solve your problem in high style. Were you planning to visit the stage door after tonight's performance? You could be king or queen of the autograph hounds with the limited edition Meisterstück fountain pen donated by Montblanc.

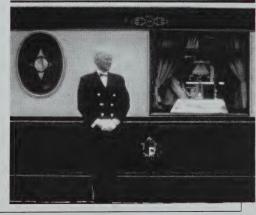
Delta Air Lines has donated fancy flights for each of the luxury trips in the contest. You might enjoy an Italian jaunt with stops at the Rafael Hotel Group's Hotel Pierre Milano, the Hotel Cipriani in Venice, and a double cabin on the Venice Simplon-Orient-Express bound for London. There's also a two-night stay at the Château de Bagnolet, the private reserve of Cognac Hennessy, with air fare to Paris included. For the right winner, "Flights of Fancy" could mean a Great Performance tour by Christopher Clark to the Santa Fe Opera or a sportsman's paradise stay at Rafael's Turnberry Isle resort in Florida.

The first invitations to enter "Flights of Fancy" were sent to a select list of Lincoln Center friends in late October, but there is still plenty of time to enter the contest before the winners are drawn in March of 1993. While no purchase is necessary to enter, the suggested contribution is \$5 per ticket. All entries must be received before March 10, 1993. And there's an Early Bird prize for entries received before December 7, 1992: two round-trip business class air fares to anywhere in the world that Delta Air Lines flies. Associate Membership privileges for those contributing \$50 or more will be extended for one calendar year. Associates receive advance information on ticket-buying opportunities to Lincoln Center events, a members-only newsletter and calendar of events, free tickets to a members-only rehearsal, a free guided tour of Lincoln Center, and discounts at the Lincoln Center Park and Lock Garage. In addition, Lincoln Center Associates enjoy the gratification that comes from supporting a cultural resource that reaches not only New York, but the entire country through its television broadcasts, touring ensembles, and arts education programs.

With the holidays upon us, a contribution to "Flights of Fancy" offers a rare solution to the problem of what to give an arts lover who already seems to have everything. Not only does this double sweepstakes give contestants a chance at more than \$100,000 worth of prizes, but it automatically offers a sure opportunity to become a VIP at Lincoln Center. Could there be any happier flight of fancy than that?

Anyone interested in entering should call the Office of Special Projects at Lincoln Center (212-875-5420).





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Hall Listings:

MOH: Metropolitan Opera House NYST: New York State Theater AFH: Avery Fisher Hall ATH: Alice Tully Hall VBT: Vivian Beaumont Theater MENT: Mitzi E. Newhouse Theater DP: Damrosch Park

Company Listings:

MO: Metropolitan Opera NYCB: New York City Ballet NYP: New York Philharmonic GP: Great Performers at Lincoln Center CMS: Chamber Music Society of Lincoln Center LCT: Lincoln Center Theater BAC: Big Apple Circus

DP 12:30 & 4:30 PM BIG APPLE CIRCUS MOH 8:00 PM (MO) EUGENE ONEGIN

AFH 3:00 PM (GP) NATIONAL SYMPHONY

ORCHESTRA Mstislav Rostropovich, conductor AFH 8:00 PM GEORGE WINSTON, pianist

ATH 5:00 PM (CMS)
ATH 8:30 PM VIVO-FINNISH ORCHESTRA

VBT 3:00 PM (LCT) MY FAVORITE YEAR

Seiji Ozawa, conductor AFH 8:00 PM (NYP) Kurt Masur, Zubin Mehta,

NYST 1:00 & 5:00 PM (NYCB)

MENT 3:00 PM (LCT)
THE SISTERS ROSENSWEIG

Pierre Boulez, conductors

THE NUTCRACKER

MOH 8:00 PM (MO) L'ELISIR D'AMORE Edoardo Müller, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER AFH 7:30 PM (NYP) Kurt Masur, conductor ATH 8:00 PM JUILLIARD SCHOOL CONCERT VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 6:30 PM BIG APPLE CIRCUS

MOH 8:00 PM (MO) LA BOHÈME John Fiore, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER ATH 8:00 PM Free JUILLIARD SCHOOL CONCERT Juilliard Percussion Ensemble VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG DP 6:30 PM BIG APPLE CIRCUS

MOH 8:00 PM (MO) LUCIA DI LAMMERMOOR Marcello Panni, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER ATH 1:00 PM Free VBT 2:00 & 8:00 PM (LCT) MY FAVORITE YEAR MENT 2:00 & 8:00 PM (LCT) THE SISTERS ROSENSWEIG DP 11:00 AM & 6:30 PM BIG APPLE CIRCUS

MOH 8:00 PM (MO) LUCIA DI LAMMERMOOR NYST 6:00 PM (NYCB) THE NUTCRACKER AFH 7:30 PM (GP) HANDEL'S MESSIAH ATH 1:00 PM Free JUILLIARD SCHOOL CONCERT ATH 8:00 PM ZOLTAN KODALY COMMEMORATIVE CONCERT VBT 2:00 & 8:00 PM (LCT) MY FAVORITE YEAR MENT 2:00 & 8:00 PM (LCT) THE SISTERS ROSENSWEIG DP 11:00 AM & 6:30 PM (BAC)

MOH 8:00 PM (MO) LA BOHÈME John Fiore, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER AFH 8:00 PM (NYP) Kurt Masur, conductor ATH 8:00 PM (AGLAIA KORAS-BAIN, pianist VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT)
THE SISTERS ROSENSWEIG DP 11:00 AM & 6:30 PM BIG APPLE CIRCUS

MOH 8:00 PM (MO) L'ELISIR D'AMORE Edoardo Müller, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER AFH 8:00 PM (NYP) Kurt Masur, conductor Isaac Stern, violinist ATH 8:00 PM (GP) THE TALLIS SCHOLARS VBT 6:30 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG DP 11:00 AM & 6:30 PM BIG APPLE CIRCUS

MOH 8:00 PM (MO) EUGENE ONEGIN Seiji Ozawa, conductor NYST 8:00 PM (NYCB) THE NUTCRACKER AFH 2:00 PM (NYP) Kurt Masur, conductor ATH 8:00 PM (CMS) Telemann, Schiff, Poulenc, Dvorák VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT)
THE SISTERS ROSENSWEIG DP 7:00 PM BIG APPLE CIRCUS

MOH 8:00 PM (MO) LA BOHÈME John Fiore, conductor NYST 8:00 PM (NYCB) THE NUTCRACKER AFH 8:00 PM (GP) ANDRÉ WATTS, pianist ATH 8:00 PM Free JUILLIARD CHAMBER ORCHESTRA VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG DP 7:00 PM BIG APPLE CIRCUS

MOH 1:00 PM (MO) LUCIA DI LAMMERMOOR Marcello Panni, conductor

MOH 1:30 PM (MO) L'ELISIR D'AMORE Edoardo Müller, conductor NYST 2:00 PM (NYCB) THE NUTCRACKER VBT 2:00 PM (LCT) MY FAVORITE YEAR MENT 2:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 12:00 Noon & 4:00 PM **BIG APPLE CIRCUS**

NYST 2:00 PM (NYCB) THE NUTCRACKER AFH 2:00 PM (NYP) Young People's Concert Kurt Masur, conductor Eugenia Zukerman, commentator VBT 2:00 PM (LCT) MY FAVORITE YEAR MENT 2:00 PM (LCT) THE SISTERS ROSENSWEIG DP 12:00 Noon & 4:00 PM BIG APPLE CIRCUS

December

MOH 8:00 PM (MO) LUCIA DI LAMMERMOOR Marcello Panni, conductor
NYST 8:00 PM (NYCB) THE NUTCRACKER
AFH 8:00 PM (NYP) Kurt Masur, conductor
ATH 8:00 PM (GP) THE KRONOS QUARTET VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT)
THE SISTERS ROSENSWEIG DP 8:00 PM BIG APPLE CIRCUS

MOH 7:00 PM (MO) DIE WALKÜRE James Levine, conductor NYST 8:00 PM (NYCB) THE NUTCRACKER AFH 7:30 PM CLASSICAL INDIAN MUSIC CONCERT ATH 8:00 PM JAZZ AT LINCOLN CENTER Celebración con Celia VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG

DP 8:00 PM BIG APPLE CIRCUS

Boutique: 703 Fifth Avenue (212) 446-2323

SUNDAY	NYST 1:00 & 5:00 PM (NYCB) THE NUTCRACKER ATH 5:00 PM (CMS) Mozart, Lerdahl, Dvořák ATH 8:00 PM (GP) KATHLEEN BATTLE, soprano VBT 3:00 PM (LCT) MY FAVORTE VEAR MENT 3:00 PM (LCT) THE SISTERS ROSENSWEIG DP 12:30 & 4:30 PM BIG APPLE CIRCUS	NYST 1:00 & 5:00 PM (NYCB) THE NUTCRACKER ATH 7:30 PM PENIEL CONCERT CHOIR "Messiah" VBT 3:00 PM (LCT) MY FAVORITE YEAR MENT 3:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 12:30 & 4:30 PM BIG APPLE CIRCUS	NYST 1:00 & 5:00 PM (NYCB) THE NUTCRACKER ATH 3:00 PM COMMUNITY HOLIDAY FESTIVAL-WESTCHESTER COUNCIL. ON THE ARTS VBT 3:00 & 7:30 PM (LCT) MY FAVORITE YEAR MENT 3:00 & 7:30 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 12:30 & 4:30 PM BIG APPLE CIRCUS
MOZDAY	MOH 8:00 PM (MO) LA BOHÈME John Fiore, conductor ATH 8:00 PM BENEDETTO LUPO, pianist	MOH 6:30 PM (MO) DIE WALKÜRE James Levine, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER	MOH 8:00 PM (MO) EUGENE ONEGIN NYST 6:00 PM (NYCB) THE NUTCRACKER AFH 7:30 PM MESSIAH SING-IN ATH 7:30 PM COMMUNITY HOLIDAY FESTIVAL HARLEM CULTURAL COUNCIL DP 12:30 & 4:30 PM BIG APPLE CIRCUS
T U E S D A Y	MOH 8:00 PM (MO) LUCIA DI LAMMERMOOR Marcello Panni, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER ATH 7:30 PM (CMS) Mozan, Lerdahl, Dvořák VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 6:30 PM BIG APPLE CIRCUS	MOH 8:00 PM (MO) EUGENE ONEGIN Seiji Ozawa, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER VDT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 6:30 PM BIG APPLE CIRCUS	MOH 8:00 PM (MO) JENÜFA James Conlon, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER ATH 7:30 PM COMMUNITY HOLIDAY FESTIVAL JEBONX COUNCIL ON THE ARTS VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG DP 12:30 & 4:30 PM BIG APPLE CIRCUS
Smozmaday	MOH 8:00 PM (MO) EUGENE ONEGIN Seiji Ozawa, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER AFH 6:45 PM (NYP) Charles Dutoit, conductor ATH 8:00 PM (GP) THE TOKYO QUARTET VBT 2:00 & 8:00 PM (LCT) MY FAVORITE YEAR MENT 2:00 & 8:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 2:00 & 6:30 PM BIG APPLE CIRCUS	MOH 8:00 PM (MO) JENÜFA James Conlon, conductor NYST 2:00 & 6:00 PM (NYCB) THE NUTCRACKER VBT 2:00 & 8:00 PM (LCT) MY FAVORITE YEAR MENT 2:00 & 8:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 6:30 PM BIG APPLE CIRCUS	MOH 8:00 PM (MO) LA BOHÈME John Fiore, conductor NYST 6:00 PM (NYCB) THE NUTCRACKER AFH 8:00 PM (NYCB) THE NUTCRACKER AFH 8:00 PM (NYP) Leonard Slatkin, conductor ATH 7:30 PM COMMUNITY HOLIDAY FESTIVAL-STATEN ISLAND NIGHT VBT 2:00 & 8:00 PM (LCT) MY FAVORITE YEAR MENT 2:00 & 8:00 PM (LCT) THE SISTERS ROSENSWEIG DP 12:30 & 4:30 PM BIG APPLE CIRCUS
THURSDAY	MOH 6:30 PM (MO) DIE WALKÜRE James Levine, conductor AFH 8:00 PM (NYP) Charles Dutoit, conductor ATH 8:00 PM CONCORDIA VBT 8:00 PM (LCT) MY PAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 11:00 AM & 6:30 PM BIG APPLE CIRCUS	MOH 8:00 PM (MO) LUCIA DI LAMMERMOOR Marcello Panni, conductor	MOH 7:30 PM (MO) EUGENE ONEGIN NYST 7:00 PM (NYCB) THE NUTCRACKER AFH 8:00 PM (NYP) Leonard Slatkin, conductor VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 12:30 & 9:30 PM BIG APPLE CIRCUS
F R I D A Y	MOH 8:00 PM (MO) LUCLA DI LAMMERMOOR Marcello Panni, conductor NYST 8:00 PM (NYCB) THE NUTCRACKER AFH 11:00 AM (NYP) Charles Dutoit, conductor AFH 7:30 PM MESSIAH SING-IN VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG DP 2:00 & 7:30 PM BIG APPLE CIRCUS	VBT 8:00 PM (LCT) MY PAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 12:30 & 4:30 PM BIG APPLE CIRCUS	
S4-22E	MOH 1:30 PM (MO) EUGENE ONEGIN SEIJI OZAWA, CONDUCTOR NYST 2:00 PM (NYCB) THE NUTCRACKER AFH 1:00 & 3:00 PM THE LUTTLE ORCHESTRA SOCIETY "Amail and the Night Visitors" ATH 10:00 AM & 1:00 PM JAZZ AT LINCOLN CENTER VBT 2:00 PM (LCT) MY FAVORITE YEAR MENT 2:00 PM (LCT) THE SISTERS ROSENSWEIG DP 12:30 & 4:30 PM BIG APPLE CIRCUS	MOH 1:30 PM (MO) JENÜFA James Conlon, conductor NYST 2:00 PM (NYCB) THE NUTCR ACKER VBT 2:00 PM (LCT) MY FAVORITE YEAR MENT 2:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein DP 12:30 & 4:30 PM BIG APPLE CIRCUS	
SAT EVE	MOH 8:00 PM (MO) JENŮFA James Conion, conductor NYST 8:00 PM (NYCB) THE NUTCRACKER AFH 8:00 PM (NYP) Charles Dutoit, conductor VBT 8:00 PM (LCT) MY FAVORTE VEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG	MOH 8:00 PM (MO) EUGENE ONEGIN NYST 8:00 PM (NYCB) THE NUTCROCKER VBT 8:00 PM (LCT) MY FAVORITE YEAR MENT 8:00 PM (LCT) THE SISTERS ROSENSWEIG by Wendy Wasserstein	
	by Wendy Wasserstein	20	



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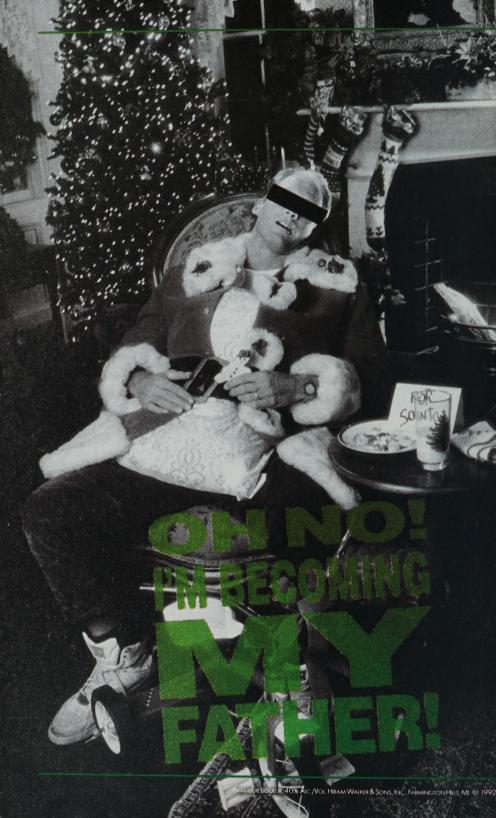
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